

Featured at this years ALTERNATIVE JAM 3 of an individual sound and all these inline is one of the newest and most original additions ences, though apparent, do not really describe their music. YGR have their own distinctive August of '82, YOUNG GREY RUINS have sparked the town with their unique sound. Their materistage they entertain a feeling of rebellion and seriousness. The band themselves describe and seriousness. The band themselves describe their sound as "underground...a lot different from that basic Nashville sound..." The YGR lineup is Sam on vocals, Bill "Cheek" Smartt on sax, Barry Neison on bass, Shannon Ligon on guitar and Chaz Orr on drums. This is a first for Sam and Barry. Rill and Chaz ware in the guitar and Chaz Orr on drums. This is a lirst for Sam and Barry; Bill and Chaz were in the disbanded Modern Emotion (featured at last years Jam) and Shannon played with the brief encounter, the Slaggs. So far YGR have only played 6 gigs including opening for The Gun Club, Arms Akimbo and Let's Active. They open for Bohemia on 1/19 at Cantrell's and then play their first JAM this Saturday. We chated with the majority of YGR who will are the control of YGR who will be the yGR who will be the control of YGR who will be the yGR will be the yGR who will be the yGR will be with the majority of YGR who willingly divulged their history and purpose.

Sam: Sam and I initiated the whole thing. (laughter) Chuck and I initiated the whole thing. Basically we felt that there wasn't really any new music around. We had some ideas of our own that we wanted to project. Chaz: It started out real experimental. were working with two drummers and a sax and we played a long time without a bass player.

And we had a couple of guitar players but, we never played much with them. But now we're all in it for keeps.

Sam: Chuck and I knew we'd be in it for good.

Chaz: (aka Chuck) Then we got Barry and Shannon. She was with the Slaggs who only played once. I'd known her for a long time.

Bill: We never played any gigs until we were all together.

Char: It was about a mount our first gig.

Bill: As soon as I borrowed the saxophone. Up

Sam: Headlines:BILL BORROWS SAX (laughter) Bill: In the next issue: BILL GETS SAX FOR

CHRISTMAS (more laughter)
NIR: BAND IS ON A ROLL! Did everyone have
pretty much the same idea of what the band was to be about?

Basically all of us had the same musical That was the cohesion. Bill: The good thing about it is that each of

us can contribute and we try not to confine eachother. Sam: Everybody does their own thing but, yet we all move in the same direction. We're not

moving against eachother idea-wise. We all came together and had these five different ideas and for some reason they all merged into one. It became one main idea.

Chaz: One person has the basic idea and then everybody else builds on top of that. And there's nobody telling anybody what to do or what to play. Everybody plays what they want... Most of our ideas came after we'd formed. Sam: Everybody contributes ... I do all the lyrics

Bill: We try to make each song different because I really detest bands that do the same

am: We do no Sam: We do no cover material... We are a stress of 5 ideas. There's not one person coming across as a tyrant or anything. One person has a rough idea and trys to convey it to the rest of the group and then we build from there. Or we'll start jamming. Bill and Chaz: That happens a lot.

The bands main musical influences are varied. Sam cites Ian Curtis (Joy Division) and Bill Nelson as ideas for lyrics. Bill is accused of a Supremes influence. However, he retorts, that he played in marching bands in High School and got sick of reading music. He prefers improvising much more and listens a lot to Siouxsie and the Banshees and early Psychedelic Furs. Chaz went from the Sex Pistols to electro-pop. ("Peche Mode") And Barry, they explain listens to everthing, especially the Jam. They stress strongly the importance

style

Sam: The lyrics are not pop at all. They don't al is melodic, danceable and yet abstract. Involve any day to day type living... I mean The message of their music is strongly emotional in the real... definite day to day type living highly energetic and very self expressive. On situations... They're about emotions, religion... Chaz: Lots about religion in there.

NIR: Anti or pro?

Sam: Anti. Definitely anti. (Sam later explains that his father is also into religion. He's a

Chaz: Kind of like constructive criticism. I think it kind of reflects a lot of the new feeling in religion. There's a lot of people feeling in religion. There's a lot of people doing stuff about religion.

Sam: It's anti-organized religion instead of just anti-religion because I'm not an anti-

religious person. I'm just not for organized

Chaz: There's also stuff about death and love. Sam: A lot of things about death. Chaz: The three main things we write about... Sam: Death, love and religion, Chaz: What a combo!

Sam: It's all involved in life. Chaz: Yeah.

Sam: It's definitely a statement. I actually try to write about things that nobody else writes

about. The darker side of life. That's the

best way to describe it.

Momentary pause to answer the phone despite
the fact that the phone did not ring. We tell
them we're not in right now. NIR: Sam, you sing with a lot of emotional fervor on stage, Do you have to psyche yourself up

for a performance?

Sam: I don't have to do any psyching in the same I don't have to do any psyching in the normal way like I've got to get out there and give it my all. Primarily I sing from pure emotion because I really believe in the lyric: I'm singing so I don't have to do too much

emotional psyching. I'm already nervous enough to where I'm on edge... It's all spontaneity. Actually I ad lib on a lot of my lyrics. Bill: It depends on how you feel at the time. And how the people react. That has a lot to do with your singing.

Bill: Weil, we all feel that. Of course that is the same with every band. IR: What have you changed since you've been together?

Sam: I think the only thing that's really changed is the format of the set. We're really thinking about how we should put the songs together. Bill: Yeah, right right.

Sam: When we first started out we'd just throw them together and not really think about it.
We might do 2 or 3 songs in a row that didn't
necessarily sound the same but, might have

been along the same emotional vein.

Bill: One time we did that show and it went slow, fast, slow, fast, slow, fast and it just sounded awful. We felt awful about the whole thing.
Sam: It was a terrrible show.

haz: But we write better music now. am: It's progressively better.

NTR: On stage which is more important to get across to your audience: your lyrics or the basic feeling of the music? Sam: Both equally. You see the way I write is I don't sit down and hear a tree way I write is

don't sit down and hear a song the band's ome up with and write. I usually write my lyrics way in advance. I'm the kind of person that doesn't like to have lyrics shoved in my face that are so easy to understand, it's just

not any challenge.

Chaz: Like the verse on "Empty Idols" when Sam sings that. It's not loud enough over the PA and it's not intended to be loud enough to be heard and made out. It's more to go along with the music.

Sam: Right. I do have lyrics that you can definitely catch but, other lyrics I don't want to be caught until people really listen for and try to understand it.

Bill: Hell, as soon as our double album comes out...(laughter) Sam: ... As soon as our double live album at Cantrell's comes out...(laughter)

Bill: And we're getting the concert...the North

American Tour shirts up. NIR: That's what I wanted to ask you! When is this big American Tour coming up that I've heard so much about? (laughter)

Chaz: Well, we went to Murfreesboro Bill: We're hoping some time in March that we can go outside of Nashville. By that time we will have a full set. We'll probably open for

some people but...

Sam: We're talking about going to St. Louis,
Missouri and Chicago, possibly Atlanta.

Chaz: Mostly we wanted to work the North circuit
up toward Chicago and Boston. It'll be awhile before we start playing Chicago and stuff like that. We haven't played out of this area yet. We're all eager to get on the road.

Bill: We're looking forward to it. I'm looking forward to seeing what kind of response we get.

It's gonna be an experience for sure.

Chaz: The road's a party.

Bill: I can see us coming back..ahhhhh... Sum-

mer might even be a better time.

Sam: We're hoping to do a headline gig after
the Jam. We think the Jam will halv up get the Jam. We think the Jam will help us get a lot of exposure. Plus we're working a lot of new material... We've got four new songs...

Bill: The Jam is great exposure cause I remember it when Modern Emotion played last year. A lot of people had never heard of us and saw us that never would have. That's why I'm really look-

ing forward to the Jam.

NIR: Any vinyl in the workings?

Sam: We're hoping to do a five song EP. We'd it out independently. We haven't really

explored too much though. R: What improvements do you see for the band? Bill: We're getting tighter and we're learning to play better together.
Sam: As far as personal improvements go I'd

like to increase my range vocally and emotion-Bill: Well I got a new saxophone. (laughter)
Chaz: We were talking about putting some
electronics in the band but, nothing's real

definite.

Bill: If it'd be eletronic it'd be percussion.

Chaz: That doesn't mean a rhythm machine!

Bill: No rhythm machine! Chaz: A syndrum.

The interview moves toward a few more subjects. The Cantrell's cancellation incident is mentioned. Simply put, much disappointment and frustration is expressed. Sam explains that the band's name represents the contrast between "YOUNG" meaning new or fresh and "RUINS" meaning destruction or an idea that is torn down. Added symbolism, Sam idea that is torn down. Added symbolism, Sam reflects is the word "runes" defined as some-thing etched in stone. The band uses their audience as the stone and the music as the letters. If we are indeed stone, then I assume we will be "rocking" to YOUNG GREY RUINS at the Alternative Jam 3.

IN THIS ISSUE:

YOUNG GREY RUINS FI IL again!... Agenda misc





justice is coming

©P 1983 gandi bu music (BM)

afrikan dreamland

infinite illusion/rocky top/love song/ska for Jah/ womanhood/whos killin um?/stranger to paradise/ love is a lion (justice is coming)/





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FACTUAL's debut single was "pick of the week" in Billboard magazine not to long ago. It seems that the rest of the country is learning what we in Nashville knew long ago ... FACTUAL is HOT:

GO, JIMMY, DUB's cassette release date is early Feb, so look for it...new local band THE NEON BUSHMEN have an EP due out in March...PRACTICAL STYLISTS single that we told you about, is now going to be an EP with the inclusion of two more songs. They are included on the latest WREK cassfanzine from Atlanta (see last issue). THE STYLISTS will be happy to send you a cassette of the two songs that were to be their single for a dollar plus postage and handling...Send to PRACTICAL STYLISTS, PO BOX 23506, Nash. 37202...

More Vinyl News: PRAXIS RECORDS artist's OUR FAVORITE BAND has an album due out in about 6 wks. Guesting on this album (on one track) is REM's Peter Buck.....The BUNNIES are also working an an EP; we'll keep you posted. NIR would like to adknowledge THE BUNNIES support of the local scene by their inclusion of two of Nashville's most interesting (and seldom seen) bands as openers on their recent weekend at THE CANNERY....COMMITEE FOR PUBLIC SAFETY, & JOHN HINCKLEY & THE JUNIORS. C.P.S. will also be starting the night of at the C.P.S. will also be starting the night of at the uncoming ALTERNATIVE JAM 3....don't miss it.

Transitions, Etc. THE PUPPETS are officially broken up due to different musical directions. All of the members are busily pursueing new projects and we can look for good things happening soon. Barry Feltz, formerly of MOURNING AFTER and NO ART to name a few, is again fronting a band. Tentatively called BURNING HEARTS, they are described as "very dynamic" so "all you little girls get ready! "....

NEIL JEFFERIES, ROSEMARY KINGSLAND, & BERNIE KLOSE are working on Nashville's "First Rock'n'Roll movie" Jefferies, you may recall, produced THE LONDON SIDE OF NASHVILLE, and wrote "Just A Gigolo" (which starred David Bowie & Marlene Dietrich), and "Hussy"....
The details are sketchy now now, but rest assured, NIE will keep you ported NIR will keep you posted.....

CANTRELL'S NEW ROOM

CANTRELL'S gave us a sneak preview of his new room Last New Years Eve. The "official" opening is sti opening is still in the future, but right after the Alternative Jam, they will start having bands there on the weekends. John Glenn Hunter will be in charge of booking the room (John is the one who presently books "New Music" in Cantrell's main room, along with Leslie Thomason, who handles most of the mainstream stuff). With John Glenn's proven booking ability, the new room will most likely become "the" place to be in a matter of weeks....Of course it all depends on how much support they get from the audiences. so Nashville, the ball's they get from the audiences, so Nashville, the ball's in your court....don't let a good thing die.

The NASHVILLE INTELLIGENCE REPORT runs a FREE Dear N.I.R. musicians' referal service to help bands find musicians and musicians find bands. also encourage parties where everyone gets altered and starts banging away at something whether they know how to play it or not with the result a joyous celebration of noise, but we won't go into that here....

Experienced female vocalist wishes to preform/ join mid-60°s/British Rock band. Preference for the Jam, Elvis Costello, Squeeze, the Clash. Contact Liz at 321-8461.

Keyboardist/Guitarist/Vocalist/Writer looking for others for band. Will do mostly originals and will travel for short periods of time. Must be serious. Call Chip at 331-3470.

HOT local band looking for very hot lead guitar player M/F with additional keyboard ability. Flus sax player; or any combo of the above three. Must have good stage presence and vocal ability. Available to play out of town most weekends. Very good \$5. Call 327-9190 and leave message. Immediate.

For your FREE listing in our musicians referal service, send your name, address, phone number, musical interests, instrument played or sought, etc. to N.I.R. at: 2108 HAYES STREET, #411 NASHVILLE, TENNESSEE

37203

In our last issue we printed the following review of Aryon Blackston's new single that he sent us to listen to:

ARYAN BLAKSTON- "All Too Human"/"Running For Shelter"- Mr. Blakston sent us his new single to review along with a nice letter, so here gows: It's self-produced, arranged, and financed and Arvan's letter states that he offers no appologies for those who don't care for it. He seems like a nice guy, but this record goes nowhere fast. The backing musicians are obviously studio-hired help playing what they're told with minimal enthusiasm. It just proves there are plot of people in town willing to take your money and record your song regardless of how mediocre it actually is. Don't bother,

We have received the following letter from Mr. Blackston calling attention to some wunintentional inaccuracies which slipped into the review. We appologise to Aryan and are printing his letter in its entirety to allow him to tell you the way it is:

This letter is in reference to your review of my record "All Too Human" and "Running For Shelter".

For whatever personal reasons you don't care for my record you have a right to decide and come to your own conclusions.

However, I feel it is necessary to inform you of the dangers of evaluating circumstances you have no information about. I am speaking about your accussation

that I used studio hired sidemen who are playing what they are told with minimal enthusiasm.

Every musician on the record was pick (sic) from local groups one being Mike Rosa from, Russian Roujette, on guitar. (sic)

I personally chose these people because of my own personal preference not to have to tell people what to do. Not even chord charts were used.

I realize I am not part of your click of local live preformers. The reason being that no one will give me enough time to play my songs to see if they could enjoy a practice for preformance or two. And believe me I have asked quite a few of your local "super stars". Possibly they have the same gift of ultimate prophecy as you and since I am truely a mediocre, shallow, unengaging unenergetic person just not worth bothering

with. David Bowie would probably enjoy your comments about my particular productions as they are almost verbatum to the first few American reviews of his "outdated 60's style" (so called) back in 1970.

Again, I don't deny you your right to come to a conclusion about anything. But I do mind your attempting to assasinate my character by assuming through your own bias my process of producing. Respectfully.

Aryan Blackston

NASHVILLE INTELLIGENCE REPORT 2108 HAYES ST.

#411 NASHVILLE, TN 37203

1982

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Sally Reames BUSINESS MANAGER: Loren Gerson

Subscriptions \$2.00 for 6 issues Back issues 3-8 available for 25¢ with WE LOVE MAIL!!! Please write your letters,

omments, suggestions. Send artwork too!

We have more information from WREK Radio regarding their planned cassette release of regional SouthEastern bands.

To explain the project -- it will be a quarterly or bimonthly cassettezine (a magazine on cassette) of southeastern "new wave", punk, underground and experimental music. The first issue should be out in March. Submission deadline is February 15th. Later arrivals will be considered for future issues. Half track or quarter track open reel is best. Cassettes are o.k. too.

The release will be nonprofit. Neither WREK or any of the bands will get any money, but both will gain a lot of exposure it is hoped. Bands and individuals appearing on the tape will recieve a free copy.

Bands and individuals interested in the project should submit tapes or obtain more information from:

Arthur Davis C/O WREK Box 32743

Atlanta, GA. Phone number is (404)-894-2468.

Bands should also send band info, press kits, photos, etc. for the print section of the cassettezine.

WHO: ACTUEL AFRIKAN DREAMLAND PRACTICAL STYLISTS TZGERALD'S CIVIC D

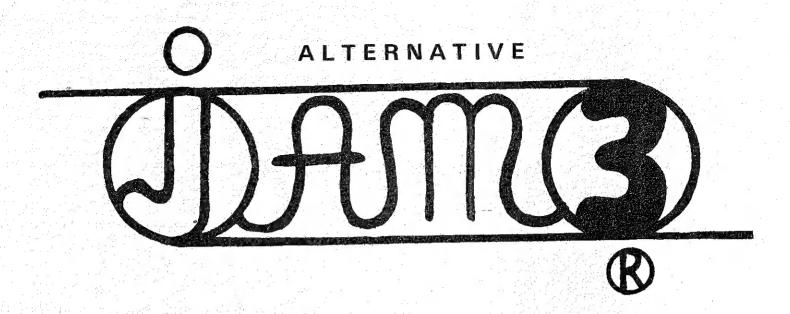
WHAT: A four band benefit concert and extravaganza for Vanderbilt's non-commercial radio station, 91 ROCK--WRVU.

WHEN: Saturday, February 12, 1983 WHERE: CANTRELL'S of course To benefit and aid 91 Rock in its WHY: constant fight to bring new and exciting music to the all too often dull airwaves here in Music City, USA. HOW can you help this cause and have a time besides? Simply show up and take advantage of this once in a lifetime chance to see all this local talent in the same evening. It might end up rivaling Alternative Jam. Admission

will only be \$4 so come on down...

The West End Cats Records has Nashvilles best new rock import selection. New releases currently in stock include The Neats DO.A. Blue Rords a la Junk The Unknowne, Surveysie and the Banshoes The clucessarius Modern English New Order. Red Wedding Fun Boy Three, Special AKA, Bananarama, Also in steet gason, and Dead Kennedy's, Bauhave, parcharo, Factual and The Church ... and more. OH-OK.

Latoby Productions presents



Committee for Public Safety
Oh OK
Young Grey Ruins
Factual
Jason and the Mashville Scorchus

Doors Open 7:30 at Music Starts 8:30 Cantrell's

Special thanks to KDA for their help and support (Video killed the radio star)?

UNDERSTAND, KIDDIWINKS, THAT THERE ARE TIMES, UNDOUBTEDLY, WHEN IT'S A KICK TO BE ALIVE, WHEN LIFE ISN'T ALL DOUBT AND FUTILITY, MISERY AND HURT BUT AN ADRENALIN PROVIDER SUCH AS YOU FIND IN THE COLD AIR OF WINTER WHICH YOU CAN GASP INTO YOUR LUNGS, FEELING THE AIR PUMP YOUR BODY FULL OF STRENGTH, BRINGING A SMILE OF CONFIDENCE SUPREME TO YOUR LIPS AS IT PAYS HOMAGE TO YOUR YOUTH INSTINCTS.

OR AT A CERTAIN POINT IN MUSIC WHEN ALL ELEMENTS AND PATTERNS THAT HAVE BEEN NICELY BUILDING UP SUDDENLY EXPLODE INTO ONE, THE NOISE LEAPING OUT AS IF TO TOUCH YOUR VERY SOUL, GIVING YOU A QUICK GLIMPSE, A SUDDEN RUSH OF REALISATION ABOUT YOUR PURPOSE ON

FROM THE JAM'S "BEAT SURRENDER" EP:

The ALTERNATIVE JAM is an annual event that runs parallel against the infamous Volunteer Jam. Its founding purpose was to reveal that there is more to Nashville's rock music than songs about "trucks and trains and jalls." The first and highly successful ALTERNATIVE JAM in January '81 included local bands (Cloverbottom, the Ratz, No Art, and Louisville's Babylon Dance Band. In 1982, JAM 2 featured Atlanta's Vietnam with locals, Modern Emorions, X-04, and Jason JAM 2 featured Atlanta's Vietnam with locals, with the stage for a five bands of the Nashville Scorchers. As January '83 unfolds, preparations for a five bands of the Nashville Scorchers. As January JAM 3 will set the stage for a five bands. JAM 3 are being finialized. This year, JAM 3 will set the stage for a five bands.

NOW, ADMITTEDLY, THIS DOESN'T OCCUR TOO OFTEN AND NO WONDER BECAUSE IF IT DID THEN WE'D ALL BE WALKING ROUND LIKE THOSE CAVEMEN YOU SEE OUT ON THE PAVEMENTS AND OUT OF THEIR HEADS MUMBLING PATRIOTIC CLEEN . BUT WHEN IT DOES, WELL, BOY, YOU SUSS AS I DO THAT US CATS, ALL BUNCHED TOGETHER IN THIS WORLD, OLD AND YOUNG, BROWN AND CREAM, FIGHTING, STRUGGLING AND CRUELLY DISTANCED FROM EACH OTHER, ARE CAPABLE OF BOTH PURE IMMORTALITY, YES, AND EXTREME WRETCHEDNESS,



UNG GREY RUIT

In August '82, five of Nashville's New Music enthusiast came In August '82, five of Nashville's New Music enthusiast came together "to make the underground sound that is YOUNG GREY RUINS." They are Shannon, guitar; Samuel, vocals and various items; Barry, bass; Chaz, percussions; and Bill, sax and vocals. Bill and Chaz played together previously in Modern Emotions; Shannon emerged from the former all female Slags with Barry and Sam being "wise virgins." Two months after formalities, YGR played with Factual on October 8 and later opened up for the Gum Club. They can be placed in a vein parallel with Joy Division or the Psychedelic Furs, but their sound is indeed their own. YOUNG GREY RUINS is definitely one of the most promising bands in Nashville and hope JAM 3 will provide the exposure needed for continuing success.

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A client to his own musical and parenthem to was boking for.

The SCORCHERS successfully rewrite the definition of country rock. Stakes by the range of the successfully rewrite the definition of country rock. Stakes by the range of the successfully rewrite the definition of country rock. Stakes by the range of the successfully rewrite the definition of country rock. Stakes the successfully rewrite the definition of country rock. Stakes the successfully rewrite the definition of country rock. Stakes the successfully rewrite the definition of country rock. Stakes the successfully rewrite the definition of country rock. Stakes the successfully rewrite the definition of country rock. The successfully rewrite the definition of country rock the successfully rewrite the definition of country rock. The successfully rewrite the definition of country rock the successfully rewrite the definition of country rock. The successfully rewrite the definition of country rock the successfully

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COMMITTEE OR PUBLIC SAFETY

and listen to old things that have been accepted. They just don't want to take chances anymore.
This band is young, though, and wash

afraid to take lots of chances that night. The show itself was something of a letdow if only because it failed to fully realize the potential of the band and situation. the crowd crept out by the end of the thi-song; the remainder sat fairly quietly. kids who tried modified slam dancing were quickly stopped by the ever-present bound Despite all the hate and abuse comming from band, nothing much came back from audience. Strange, people smash bettles at Mary Kay but didn't do anything here. "We were great; the audience sucked." opinions Will after. Maybe it wasn't great, but it got really good towards mid-set when ever thing clicked into place. "Radio Sucks" and "So What were very nice-three chord rock and profane, angry lyrics. In "Nashville"[a putdown of the local scene and Barry Feltz) grafted a somewhat country twang onto his basic thrash. Events like the snare head splitting kept things interesting. All in minutes of noise and anger that could have sparked a riot and made the 11:00 news with a more adventuresome crowd, Will summed up the evening perfectly when asked if they'd be invited back: "Probably not. paused, "we had fun." - and "Probably not. Well," he

in the minimal of their to sing the wanted to sing of the new wanted N. tes this program

Dedicates this page to

pedicates the people

perini-poster people FACEUAL

Being a progressive modern rock band from Nashville, Tennessee, can in itself be an intense fury of contradiction. Add to that a dedication to high energy showmanship and pulsating rhythms then only will one begin to understand the driving force that creates the FACTUAL wall of sound. FACTUAL members come together from an evolution of some of Middle Tennessee's premier new music groups. Together they have created a rock unit that is constantly striving to stretch the boundaries of electro-pop music.

Skot Neison, electric guitar and synthesizer, is the newest addition to the FACTUAL lineup. Formerly a rounding rorce in such groups as "File 13" "No Art" and "Modern Emotions" Skot brings to FACTUAL a raw edge and contemporary sensibility. Skot's musical contributions have tast become an integral part of the

Johnny Hollywood, electric bass guitar and voice, is one of Mid-Tennessee's fathers of the "new wave" movement. In 1979, Johnny and fellow rockers, "Cloverbottom" pioneered unchartered territory with the introduction of their "Anarchy in Music City" E.P. Johnny's outspoken stage presence and musical wit give FAUTUAL stage shows a distinctive professionalism that typifies the essence of the term distinctive professionalism that typifies the essence of the term

Bone Brown, percussion and voice, supplies FACTUAL with an element that represents the epitome of the term "driving force." While playing with the rock unit known as "The Rate". Bone established himself as one of Mid-Tennessee's premier dance percussionists. Bone's instinctive feel for solid rhythm coupled with his uncanny balance of power and finesse have been instrumental in establishing FACTUAL as one of the region's most promising, listanghie dance hands. region's most promising, listenable dance bands,

Robb Earls; keyboards and voice, is FACTUAL's founding member and primary writer. Established as one or the South's leading synthesists, Robb has been involved in various production and engineering rojects, as well as being an original member of the experimental toup, "Actuals". While with FACTUAL, Robb's stage presence has beme one of the band's most exciting yet unpredictable performance pnenomenon. Ranging from the role of "calculating scientist" to the unabashed tury of a "madman", Robb's performances maintain the common bond of being both intense and inspired. Multi-faceted and multi-faced, dedication is to fuse the science and emotion of the 80s into the electric medium, FACTUAL.

Tight, inspired and original, FACTUAL represents the mainstay ements that have made Rock and Roll the performance and art form of the 20th Century. Their dedication and innate telents have brought them into and through the music frontiers of the East and South-Eastern United States. It is this same dedication and talent that will proper the FACTUAL sound throughout the cities of the world. Here, FACTUAL will establish themselves while earning the international acciaim that

... worked his way down Souf Nashville, supposed home of country m have months of fruitless meeting Music Row, Jason stimbles ento the Jode-COMMITTEE FOR PUBLIC SAFETY -- NEW SOUTHERN REBEL CONTROL Yes Virginia, there is a Nashville Hardcore. Hardcore is what the punk rock of '76 developed into after "punk" became passe and "new wave the phrase of the day. With the term "new wave" so broad now as to be meaningless and much of its music the same way, hardcore defiantly stakes out

T know the land of white Sel That is my talent.

its own turf. The music is loud and fast with I lyrics reflecting anger, rebellion, and frustra-tion. Short hair is in; drugs are out. If you are hardcore in California you're part of a large subculture. In Nashville you're considered strange, threatening, and are liable to get beaten up. Is it anyowonder they seem angry and

The Committee For Public Safety consists of Will(lyrics, vocals), Pat(bass), Godz(guitar), and Med(drums). The names have been changed to protect the innocent. Together only four months they played their first-ever gig last Friday at Spanky's, and we were there to cover what was sure to make local history. "We tell the truth; sure to make local history. "We tell the tru it's going to be heard," said Pat beforehand. "We're not trying to cause a revolution or tell you how you should live, what you should wear. We don't give a damm what you wear, whether you cut your hair or not. We're just telling the truth, and people just don't want to hear 'cause they're scared. The people here, their musical taste is what they've learned from their older brothers. They've heard the tales of the hardcore...so they stay where it's safe

JANUARY

WED., JAN. 19:

BOHEMIA YOUNG GREY RUINS open

THUR. JAN. 20: OKIE

SAT. JAN. 22:

ALTERNATIVE JAM 3

The Event Of 1983

From Atlanta, GA: WED. JAN. 26: THE BRAINS

with the WORKS

THUR. JAN. 27: JOHN JACKSON & The RHYTHM ROCKERS

FRI. JAN. 28: WHITE ANIMALS

SUN. JAN. 30: From NEW YORK CITY, NY

FEBRUARY

FRI. PEB. 4 DAVE OLNEY & Room I: SAT. FEB. 5 The X-RAYS

SAT. FEB. 5 Room II: From OHIO:

DEMINTIA PRECOX

SUN. FEB. 6 ROOM II: WILL RAMBEAUX & THE DELTA HURRICANES

WRVU BENEFIT SHOW with SAT. FEB. 12: ED FITZGERALD ACTUEL

AFRIKAN DREAMLAND PRACTICAL STYLISTS

MALE MODEI STC Begins 9:30 Phon

-LOREN

BACK in December the INDIVIDUALS, who BACK in December the INDIVIDUALS, who call NJ their homebase, performed a fantastic set at Cantrell's for a small but, appreciative crowd. Their style is highly danceable intelligent pop full of romance and poetic images. On stage the band plays with inspiring energy and talent. The bass thumps strongly, the guitars cut grinding riffs, the beat sways between pop and funk, and the vocals rise above the music poundand the vocals rise above the music pounding underneath. Lead singer, Glen Morrow

and bass player, Janet Wygal, bounce harmonies and chants off eachother layering the vocals in the most melodic fashion. Together for three and a half years, the INDIVIDUALS consist of the above mentioned 2 original members and Doug Wygal on drums, along with the recent additions of Gene Holder (of dB's fame) on guitar, who has also produced their debut album FIELDS, and yet another Wygal, Tricia on keyboards, although not present at the Cantrell's gig. Jon Light Klages, the guitar player for the album, left recently before their Nashville show to finish up college. Their first vinyl

and pretend I was in a band and stuff. I was one of the original air guitarists. I may have invented it for all I know. I must have written about 4 albums worth of must have written about 4 albums worth of songs in my room without ever knowing how to play any of it. And then in college I realized I couldn't really do that anymore. My roommates would think I was pretty weird. So I picked up guitar and immediately started writings songs. I played in coffee houses with a bunch of people who were into the Eagles and stuff. The best I could do at the time! When I started hearing about what was going on in NY...CBGBs...'76... what was going on in NY....CBGBs...'76...
'75...I knew that's where I wanted to be so I transferred down to NYU and used my college

livir



(CHEAP)

TAN

THE NASHVILLE INTELLIGENCE REPORT WELCOMES AND THRIVES ON THE SUPPORT OF ITS ADVERTISERS FOR INFORMATION AND BATES CONTACTS

Loren Jerson 292-0706

was the 5 song EP entitled AQUAMARINE, full of overdubbing and special effects. Famed NY Times music critic, Robert Palmer wrote of the 1982 release, FIELDS, "This is the most impressive rock debut so far this year". Their main influences were the second of the second o year" year". Their main influences, Morrow explained, are REM, Television, the Talking Heads and early 60's music. They have, however, as their name predicts their own uniquely "individual" style. We chatted with Glen Morrow about his musical background and what the band was planning for the future.

Glen: Basically I was scared to play guitars. My sister was a real good piano player. I was intimidated by instruments so I used to go up to my room in high school and jump around my room and write tons of songs

education as a way to get me going in the music business. And I got friendly with the Talking Heads and did the first radio interview they ever did. Then I put this band together finally. I got some people that wanted to play with me and we were called "A" and that band then became the BONGOS. We played together for about a year and I was living in Hoboken at that point. Eventually I got them all to move there and we played Maxwell's. But, by the time they all were living there, the band broke up. And they reformed with out me. After that broke up it took me about a year to find the right people for this band.

a real skeletal idea and the band will fill it out. I definitely draw upon my back-ground in journalism for writing my lyrics. I tend to try to tap into different emotional feelings that I've felt. Like "Can't Get Started" is about not being able to get going and the blahs. And "Walk By Your House" was actually inspired by a Pere Ube song, (sings) 'I think about you all the time'. It's an obsessive feeling of love. It's actually about an experience I had in 8th grade. "Swimming in the Streets" is about experiencing the sense of dread. Sort of like how summer in the city can be real oppressive. I try to get people to connect emotionally with my songs. I want them to stike a chord with the listener that they can say oh I've felt that way before, or oh I've never really thought about that. Somehow it excites me. We beat out REM because their lyrics are so vague! (laughter) What I love about REM is that they plug into a specific mood which is real bittersweet and makes you sort of flashback on your whole life. To a degree in some of my songs I try to be purposely abstract because I think if you can't pinpoint what something is specifically, it opens it up to a lot of interpretations by a lot of different people and you can interpret it so many different ways that it hits a lot of people in so

reach a lot of people with a sense of integrity. We want to work on new material for a new record and keep it a real creative experience because that's what makes it

most fun.....



YOU SAID THAT YOU WANTED THE AIRWAVES???

- LOREN

There is now, in Nashville, an alternative to alternative radio. If you flip on the radio to 1240 WKDA on the AM dial you will hear "The New Beat in town". Once a country station, then a WDKF rock 'n' roll sound alike, WDKA, the KDF AM affiliate has changed format to "Rock for the 80's". In the past month WKDA has turned not only another new leaf but, this time a freshly innovative new lea(p)f. In top 40 style you will hear Duran Duran, Musical Youth, Trio, Culture Club, Dexy's Midnight Runners and the Psychedelic Furs played back to back with Marvin Gaye, Prince, and the duo of Michael Jackson and Eddi Van Halen, along with more mainstream rock from Loverboy, Eric with more mainstream rock from Loverbov, Eric Clapton and Saga. Although this unusual mix Clapton and Saga. Although this unusual mix of various sounds might be a bit discordant to progressive music fans and the 30 hours a week of WKDF rock simulcast (mornings and weekend overnights) might throw you off, and the occasional sportscast might just plain irritate the ear, WKDA is so far the best bet in town. In fact, when the KDA format is blasting at full power (unfortunately only 1000 watts) there is now a good reason to turn back on the radio and really listen and enjoy. At times when your favorite WRVU DJs aren't on the airwaves just when you need them most, or when you tire of stumbling monologues from college would be DJs or when you're sick at heart with the "dead" rock sound found on many stations, WKDA offers the alternative.

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Like FM radio in the 70's, AM radio for the 80's is seen by many to be the new outlet for the underground music scene, especially with the recent FCC stereo approval. This forecast, although greatly inspiring to disillusioned AOR listeners, is not anywhere near reality. WKDA is one of the first and few stations in the nation on the AM band to switch to a "new" music format. This switch is significant ground (airwaves) breaking radio history. More significantly, if not unexpected is that Nashville, supposedly the home of country music, would be a pioneer in the field of progressive radio. For many radio listeners WKDA's "new" music format is the most positive sign from Nashville radio ever. It is a fresh sign from Nashville radio ever. It is a fresh and modern approach in a town that seems

forever stagnantly behind the times in music. On KDA "Time stands still...for no one..."

Despite the melange of sounds and uneven programming, WKDA promises they play 80% "new" music. The path ahead is wide open and KDA's future looks like anything but temporary. Maybe one day KDA will be a trendsetting station. Maybe. Keep in mind that right now AM means no stereo. But, if you'd rather hear Yaz or Bananarama in mono than Led Zeppelin or Journey in stereo be prepared to keep the dial on the AM. In particular at 1240 WKDA.

READERS' POLL

LET US KNOW WHAT YOU THOUGHT OF 1982

3 FAVORITE SONGS: 3 FAVORITE ALBUMS:

2.

BEST LIVE SHOW: FAVORITE GROUP:

BEST LOCAL CROUP:

BEST GROUP LIVE:

BEST NEW LOCAL GROUP:

BEST OUT-OF-TOWN BAND TO PLAY N-VILLE:

BEST LOCAL VINYL:

FAVORITE SONG BY A LOCAL

BEST REGIONAL BAND:

2.

BIGGEST TRAGETY OF *82:

WORST LOCAL GROUP:

MOST VALUABLE PLAYER (Non-Musician) :

SEND YOUR COMPLETED BALLOT TO N.I.R. AT 2108 HAYES STREET; #411; NASHVILLE, TN; 37203. PLEASE SIGN YOUR BALLOT TO AUTHENTICATE. VOTE TODAY!!!



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SAT., Jan. 22- EDITH MASSEY AND THE RUDE BOYS/ Moondogs open .. FRI. Jan. 28- MEMBERS/ Measure For

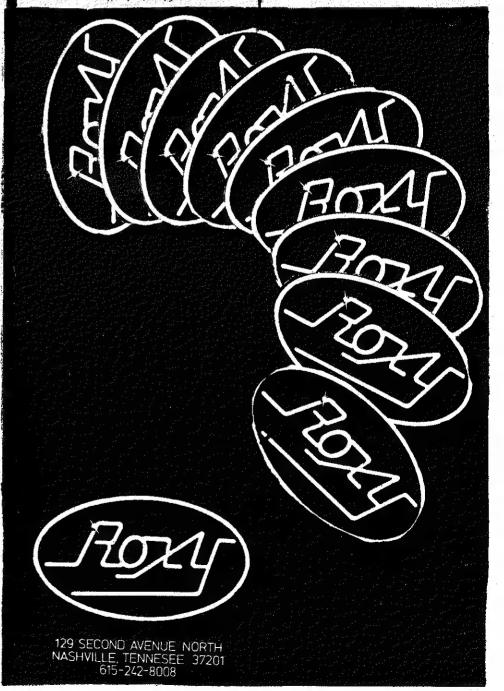
Measure opens. SAT., February 5, 688 presents at the Agora Concert Hall, BOW WOW WOW.

Tickets will be \$6.96. FRI. & SAT. February 11 & 12, 688 presents the return of WALL OF VOODOO. Maybe they'll show up this time. Tickets-\$5.00

Ticket and concert information available from 688 at 688 SPRING STREET; ATLANTA, GA.; 30308. Hone # (404) 874- 7500



Got a last minute call from David Eskin of MALE MODEL from up in NYC. They're looking forward to their Nashville gig at Cantrell's on Jan 30. He described their sound as a cross between Gang of Four and U2 but with more funk. (Sounds like fun!) Their three piece band, who are not former models, have been together for only one year and have 2 independent releases (7" and 12"). Check it out.





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